

edward johnson building  
faculty of music  
university of toronto



UNIVERSITY OF TORONTO WIND SYMPHONY

CHRISTOPHER WEAIT, *Conductor*

MACMILLAN THEATRE  
SUNDAY, JANUARY 27, 1980  
3 P.M.

## PROGRAM

Chester: Overture for Band (1956)

William Schuman (1910)

This composition has become an integral part of the symphonic band repertoire. It is based on a patriotic tune composed by William Billings during the time of the American Revolution, and which was published in a collection of tunes and anthems, compiled by Billings, entitled the Singing Master's Assistant (1778).

"Chester" became the most popular song of the Revolution, and was often played by fifers of the Revolutionary Army as they were marching into battle.

William Schuman has captured both the sensitive nationalistic feelings and the savage effects of the war in this overture. The quiet opening section, which states the "Chester" tune, is suddenly interrupted by a loud attack by the entire band. These two forces struggle for ascendancy throughout the rest of the piece.

Divertimento No. 5 for solo trumpet, solo trombone and

Symphonic Wind Ensemble (1961) John Weinzwieg (1913)

Fast

Slowly, Expressively

Moderately Fast

This uncommon combination of instruments has made this work a refreshing discovery for many people. Written by Professor (Emeritus) Weinzwieg of the Faculty of Music, the work was commissioned by the American Wind Symphony Orchestra. The first performance was given at the Creative Spirit of Canada Festival in June of 1961 in Pittsburg.

The three movements explore many different combinations of instruments accompanying the soloists.

The first movement is a rondo with the main theme presented by the soloists and varied by inversion and retrograde in the repetitions.

The second movement is slow and lyrical, contrasting both solo and duet in a setting of percussion, woodwinds and horns.

The third movement is again in rondo form. A sparkly bit of humor pervades the entire movement with a dialogue between the tuba and piccolo. This provides a playful spirit for the interplay of

PERSONNEL FOR WIND SYMPHONY CONCERT  
JANUARY 27, 1980

Flute

Lucie Batteke, Ottawa  
Claude Cobert, Boston  
Patricia Creighton, Kitchener  
Joanne Geerling, Toronto  
Louise Hanly, Toronto  
Ross Pearson, Hamilton  
Carol Savage, Saskatoon

Piccolo

Claude Cobert,  
Joanne Geerling,  
Scott Paterson,  
Carol Savage

Alto Flute

Louise Hanly,

Bass Flute

Ross Pearson,

Oboe

Catharine Calderone, Kitchener  
Hamish Gordon, Ottawa  
John Miles, Toronto

English Horn

John Miles,

E♭ Clarinet

Joseph Orlowski, Montreal

Clarinet

Frank Boccitto, Toronto  
Tricia Baldwin, Don Mills  
Margaret Isaacs, Winnipeg  
Leif Laakso, Toronto

Catherine Pickett, St. George  
Susan Willson, Grimsby

Bass Clarinet

Hubert Eng

Bassoon

Margaret Hooper, Sault Ste. Marie  
Shannon Peet, Kitchener

Contra Bassoon

Heather Chesley, St. John, NB

Soprano Saxophone

John Welsh, North York

Alto Saxophone

Glenn Schofield, North York  
John Welsh,

Tenor Saxophone

Catherine Stewart, Toronto

Baritone Saxophone

Les Sabina, Windsor

Trumpet

Burke Carroll, Toronto  
Elspeth Carruthers, Vancouver  
Neal Farquharson, West Hill  
Mary Ann Lucas, Toronto  
Anita McAlister, Campbellville  
Paul McGoveran, Kapuskasing  
Holly Shephard, Truro, NS  
Robert Venables, Ottawa



Horn

Rita Arendz, Middleton, NS  
Joanne Bezzubetz, Timmins  
Raymond Bisha, Saskatoon  
Derek Conrod, Dartmouth, NS  
Benjamin Trowell, Toronto  
Bonnie Worthen, Midland

Baritone/Euphonium

Susan Dustan, Bowmanville  
Roman Yasinsky, Toronto

Trombone

Shelley Brooks, Toronto  
Sheila Cowie, Toronto  
Timothy Cunningham, Toronto

Bass Trombone

Karen Maxwell, Scarborough

Tuba

Douglas Burrell, Mississauga  
Ronald Parker, Toronto

Double Bass

Michele Mayers

Harp

Gianetta Baril, Edmonton

Percussion

Andrea Duncan, Hanover  
Kenneth Erskine, Cobourg  
Beverley Johnston, Montreal  
Jeffrey Mason, Toronto  
Stephen Peckham, Brantford

Manager and Librarian

Roman Yasinsky

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC  
A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

soloists and band.

Foung (1979)

(Canadian Premiere)

Francis Chan (1949)

"Foung" is a transliteration of a Chinese word in the Cantonese dialect meaning "wind". This composition was the first prize winner in the Performing Rights Organization of Canada's Young Composers Competition held in 1979. It was the first year of an annual competition instigated to promote Canadian music. Francis Chan was born in Hong Kong and is currently studying composition at Indiana University.

According to the composer, the piece consists of a combination of opposing elements: well tempered pitch and microtonal pitch, metric and non-metric notation, dissonant clusters and consonant modal melodies, and fluctuating tempi.

In general, the work unfolds itself with a gradual crescendo to a climactic middle section, followed by a soft section and finishing with a dynamic ending. The texture of the work is basically a prominent upper line supported by a background of changing timbres.

Some unusual instructions are found in the parts, such as "whisper into the instrument", and "tap fingernails on the bell".

Foung demonstrates that modern techniques of composition need not be restricted to the symphony orchestra.

#### INTERMISSION

Notturmo in C Major (1826)

Felix Mendelssohn (1809-47)

The Notturmo in C Major is probably the original version of what is now known as the Overture for Band, Op. 24 (Ouverture für Harmoniemusik). It was composed at the Baltic resort of Doberan for a fine ensemble Mendelssohn heard while on holiday. It stems from the same teen-age period as the music for The Midsummer Night's Dream.

Christopher Weait has made the performing edition for the traditional wind octet of pairs of oboes, clarinets, bassoons and horns with flute, trumpet and "corno di basso". This last instrument, known also as the Russian bassoon or bass horn, was an attempt to bolster the low bass voices in the wind band during the early nineteenth century. Other instruments recruited for the rôle were the serpent, the ophicleide and finally, the successful candidate, the tuba. Today's performance makes use of an extra clarinet for balance and a baritone and double



bass performing the corno di basso part.

Lincolnshire Posy (1937)

Percy Aldridge Grainger  
(1882-1961)

"Lisbon Bay" (Sailor's Song)

"Horkstow Grange" (narrating local history)

"Rufford Park Poachers (Poaching Song)

"The Brisk Young Sailor" (returned to wed his True Love)

"Lord Melbourne" (War Song)

"The Lost Lady Found" (Dance Song)

Percy Grainger was more than a pianist. He spent much of his time investigating English folk song. Another musical skill he possessed was that of writing for the military band. He wrote in 1939 that "as a vehicle of deeply emotional expression the military band seems to me unrivalled."

Both areas of interest are combined in this work for band.

Grainger has written the following in his program note attached to the score:

"Lincolnshire Posy, as a whole was conceived and scored by me direct for wind band....This bunch of "musical wildflowers", (hence the title), is based on folksongs collected in Lincolnshire, England, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer's personality no less of his habits of song."

Florentiner March (Grande Marcia Italiana), Op. 214 ✓

Julius Fúćik (1872-1916)

Fúćik was born in Prague and was a pupil of Antonin Dvořák. He became a military bandmaster at the Imperial Academy early in his career. Some of his compositions have become extremely popular. The march "Entry of the Gladiators" is synonymous with "circus music". In Prague, Fúćik's music is as popular as that of Johann Strauss in Vienna.

The version performed today is arranged by Mayhew Lester Lake and edited by John Stevens.

Notes by Ridley Gilmore

Next Concert: Program V in Dvořák series in co-operation with CBC  
Radio, MacMillan Theatre tonight Jan. 27 at 8 pm.

Next U of T Wind Symphony concert: March 30, 1980 3 pm.